

REWRITE



The Magazine of Effective Writing

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HAVE YOU BEEN A WORTHY APPRENTICE?

Too many writers, many of them with serious intentions toward their work, have never actually faced the question of an introductory period of apprenticeship. They have more or less assumed that writing isn't easy but after a short period of practice, they'll begin to be taken seriously by the top publishers and editors of the best magazines in the particular field to which they aspire. I hate to disillusion them, but for every one who comes up that way, there are thousands, if not millions, who come up the hard way.

The first thing every writer should do is to think through this matter of what becoming a writer is going to mean to him. Does he plan on an apprenticeship, or does he believe he is going to step right in to a career, or is he prepared to sweat it out and fight hard anywhere along the line in order to get his foot inside the door? We've seen plenty of writers whose personalities or inclinations limit them to one type of work. A writer whose only interest lies in Quality, or perhaps Slick fiction, is not usually in a good position to do pot-boilers.

It goes without saying that a prospective writer ought to weigh carefully in his mind whether he wants to write because that is a way of life for him, or because he likes to write a special type of story, or thinks it is a pleasant hobby and an amusing way to occupy his time. If you are going to write, come-hell-or-high-water, you will stick, no matter whether the apprenticeship lasts all your life or only a day or two. But if your patience is limited, you will quit when the first little rejection slips begin to leave a trail up your front yard. We've seen some writers who could turn their backs on writing and never mind a bit. We've seen others who would return reluctantly, but inevitably to the scene of the crime.

A writer should think through the various alternatives facing him when he plunges into writing. Let us hope he is a natural and successful writer from the start. A few are and learn their profession even as the sail along under a fair breeze. But the greatest number face a much more difficult task. So, what are they going to do about it? A lot of them try haphazard methods and waste precious years. The first and obvious assignment is to learn how to write reasonably decent, interesting English. But a degree is not an iron-clad guarantee that editors will offer immediate acceptance or even a warm welcome to you. We have worked with many university professors, who were authorities in a special line, but dry as sawdust when it became necessary to tell the layman about it.

Have you got the spark? Can you make subjects of complete unimportance interesting? If you haven't an obvious ability to inter-

est readers in what interests you, have you the necessary imagination to set about what is essential to bring that quality out in you? A dull and seeming ungraceful person, a clod to you or me, can often by sheer force of determination and painstaking patience in seeking a desired result, accomplish a miracle.

Too many writers seek the easy way out instead of admitting that an apprenticeship is necessary, and attacking the problem with a logical and practical plan. Some inexperienced writers think that if only they can have an agent, everything will be wonderful, and all the problems connected with markets and selling will be automatically taken care of by their good angel. These writers naturally are disappointed. No legitimate agent is able to spend much time on writers who have yet to sell, or who sell, but only to small markets, and perhaps at long intervals. The agent earns a living to the extent that his writers sell regularly and to markets which insure him commissions of at least \$10.00 (a check for \$100.00). And it takes a good lot of those to pay for his reading time, secretary, office, transportation charges & postage, to mention only the most obvious "overhead".

Other writers realizing that they require some instruction or guidance, fall into the hands of quack "critics", who tell them the mss. need revision, but don't make these even good enough to earn a personal letter. I have worked with writers, who have spent an unconscionable amount for critics' fees and courses, with nothing to show for practical results. No critic can wave a wand and perform a miracle. Guiding a writer to a sale, inevitably is a difficult job. If the writer has his eye set on the slicks, it can be almost impossible, because so much depends, naturally, on talent, skillful use of it and proper timing. The right mss. at the "wrong" can be as futile as an amateur's "dud".

Of all the short-cuts, the most dishonest and cruelly disillusioning is that of ghost writers, who tell writers: "Give me the 'ideas', I'll write it for you." I have seen a lot of this kind of writing, both before and after it has been "ghosted". Some of the so-called ghosting would be improved by having a grade school student edit it. I can assure you that while occasional single books have been edited, no worthwhile career has grown out of a collaboration between a writer and a ghost. There is no substitute for craftsmanship and an appreciation of what readers are interested in. A critic may help a writer to shorten his apprenticeship; an agent, too, may guide a writer, and a counsellor's advice may save him time. But he has got to do the writing, and dream the dreams. He alone can take himself out of apprenticeship by learning how to write what he wishes and developing a practical program for writing.

NOTICE! Change of Address: (After December 1st, — 50 West., Lunenburg, Mass.)

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<u>LOVE YOUR</u>	<u>William E. Harris,</u>	<u>MAKE</u>
<u>AMERICA</u>	<u>Elva Ray Harris,</u>	<u>ANY WAR</u>
<u>ENOUGH!</u>	<u>Editors.</u>	<u>IMPOSSIBLE</u>

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CHANGE OF ADDRESS--we cannot be responsible for changes not received in this office ONE MONTH in advance of taking effect. Whenever possible, please give exact date of change. PROMPT RENEWALS help us to serve you better.

DRIVE WAR FROM THE FACE OF THE EARTH!

During this month when we observe the anniversaries of two World Wars and momentarily pay homage to the memory of unknown men who gave their lives for Peace, let us dedicate ourselves to the realistic winning of that Peace. Let us remember that there will always be disagreements and conflict in the world. A well known conservation expert has said that there is no such thing as a "balance of nature", only changing stages of condition. A predator multiplies; eventually, a means of curbing that particular excess develops. But it need not be mass murder.

It is the same with man-made relations. A war is never necessary to solve any complicated situation. The child training books--in their development of theory--unanimously declare that when a parent loses his temper he loses control. Magnify and apply the image. It is the same with nations. Nothing a people really want has ever been won by war. War is as completely unsatisfactory and unsatisfying as a drunken jag. For it, too, is followed by the inevitable and inescapable, and always painful hang-over.

Let us remember in this month we dedicate to peace, that there never was a good war--or even a war in which the conquerors won a satisfying victory. War is not noble, glorious, although like a fire, drowning, or any other tragic disaster, it sometimes gives a man a chance to forget self and do a heroic deed. But let us remember and never forget that war is the complete negation of all of the democratic ideals for which we stand... Without peace and an active, positive, creative demand for the way of life that Peace stands for, there can be no democratic life nor can any democracy as we think of it, long endure. Materialism will triumph over spiritual integrity, and civilization will disappear. War insures final moral degradation.

And let us not forget that strikes, civil

strife and all forms of agreement achieved, in any way whatsoever, by force, are but another form of war. It matters little by whom they are precipitated, or for what means. A nation that permits and accepts such power-rule within its borders, cannot call itself a democracy of peace-loving men. There must be a desire for peace, a willingness to arbitrate disputes amicably. By both parties.

And that willingness to discuss, instead of disputing, must always arise within nations, or persons alike. It takes only one to make a fight, but two to make a peace. Whatever we may think about our neighbors in today's world, there can only be a spirit of friendship abroad, if all parties concerned offer it to one another. In the face of the active cold wars within our borders between political parties, between capital and labor, between various dissenting divisions of armed forces created to defend and maintain peaceful relations with our armed neighbors, not an insurance company in the world would bet on the future elimination of war. To drive war from the face of the earth, we must begin by first making peace among and with ourselves. In our own hearts.

That this is the most difficult and adult undertaking possible for men, is evidenced, ironically enough, by the apparently irreconcilable disputes and jealousies among the so-called men of God. If God's own disciples cannot settle their relationships amicably, how then can ordinary men be expected to? A cynic can truthfully say today that no better justification for atheism exists among reasonable men than the irrational hatreds, separating those who claim to be the only true apostles of Jesus Christ, let alone the other representatives on earth of God.

How can we develop a workable program for driving war from the face of the earth? It is really very simple. We must start at the bottom and work up. Something like this:

(1) Individual men must decide that a state of peaceful and friendly relations is possible and needed. They must want peace among themselves, among their local and community organizations, among states and nations. If enough persons of intelligence and goodwill practice what they preach, and strive positively for it, they cannot fail.

(2) We must make United Nations work! It now is essential that there be an adequate armed police force to maintain order and justice in a troubled world. The strong must defend the weak. But let us do it honestly and with spiritual sincerity within the congress and friendly community of nations. A pax Americana won't leave anyone long contented. If a nation such as Russia does not wish to work within the circle of nations, let it squarely face the bar of united world opinion. We have still not used our strongest weapon in defense of peace. It is not invincible arms, but rather united approval of our ideals.

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FUNDAMENTALS OF GOOD POETRY

By Elve Ray Harris

SOME COMMENTS ON THE LHW'S POETRY

I have been looking through the June, 1949, issue of the *LADIES' HOME JOURNAL*, reading, surprisingly enough, for pleasure. This issue contains eleven poems, and as I read the poems I realized that many of them possessed an outstanding characteristic. It's hard to say what it is that influences an editor either to buy or reject, and these outstanding characteristics may not have influenced the poetry editor of the *JOURNAL*. But at any rate they are interesting, and I am reprinting a few of the poems here for what my comments are worth.

Queen Anne's Lace

By Clarence M. Norell

God must cherish
Queen Anne's lace,
For He made it
Commonplace.

Fringing meadows
With His grace,
Nature sows His
Queen Anne's lace.

Where the needle,
Who the ace,
Who can copy
Queen Anne's lace?

Patterns perfect
Did He trace
Who created
Queen Anne's lace.

In God's acre
Mark my place
With a hem of
Queen Anne's lace.

In *QUEEN ANNE'S LACE*, the refrain is handled, don't you think, neatly? Note that it first appears in the second line of the first stanza, and that after that it consistently appears at the end of each stanza. But the important thing is, that each time it appears it adds a new thought to the poem.

It never marks time, it never appears merely for the sake of keeping to a pattern. And the last time it is repeated, it sews the whole poem together with a final closing idea that is more climactic than all the others.

Class Picture

BY MAE WINKLER GOODMAN

Here they are, in row on awkward
row
Precisely placed, the tall ones at
the rear,
Standing stiffly, with their
wide-toothed grins,
Tricked by the camera in that
magic year.
I see them all: the pigtails and the
curls,
The crew-neck sweaters and the
lumberjacks,
Posed self-consciously, their
wind-brushed hair
Across their eyes, the school
behind their backs,

The teacher smiling her indulgent
smile,
The twins placed neatly in the
center row;
Nothing can change it now, that
day, that hour,
That priceless morning from the
long ago.

Where are they now? Each gone his
separate way,
Yet for a moment time forgets to
pass,
And once again, within this faded
print
I join my playmates in the
third-grade class.

In *CLASS PICTURE* the characteristic which impressed itself upon me is its universality. It is a picture that everyone can recognize and be moved by. Mae Winkler Goodman takes her audience back to a familiar experience in their own lives. It is a real going

back the way she does it, through the class picture image. You look at her imagery, and there is nothing between you and your own 3rd grade class. (A much easier "going back", I think, than the one I encountered last week in our search for larger quarters for our *WCS House*. I met a real estate agent, who carried the name of one of my 3rd grade classmates. We both had to trace back into dates, places and so forth to arrive at the conclusion we had been in "Class Picture" together. What an unkind mirror the facial expression of an old acquaintance recently met, can be!)

DAISY had two characteristics that caught my attention. First of all, its saucy rhythm in perfect harmony with the subject-matter. An important fact to observe here is that this is a very short poem. A rhythm like that might, conceivably, not "stand up" in a long poem.

Daisy

By Marion Linesweaver

He loves me, he loves me not.
The sky is fair
And the sun is hot.
His eyes are blue as forget-
me-not.

Pinch the pollen and toss it up
Into the wind above me.
His hair is bright as a buttercup.
How long will he love me?

Count the grains and throw them
away,
Spring is adolescence.
His mouth is warm as a summer
day,
And time is of the essence.

The second fact which I noted is the effective use of trite phrases... The poem begins with one and ends with one. These phrases were used deliberately and for effect. They did not just creep in because the author's mind failed to keep them out. Miss Linesweaver had an artistic purpose and so she chose them. Instead of losing their effectiveness through being over-used, in this case they served a purpose because of the familiar overtones.

Beauty Alone

By Elizabeth Ellen Long

In time of trouble when I walk alone,
Nobody caring where I go, or why,
No crust of love to keep me, no
gnawed bone

Of faith to stay my hunger lest I
die,
I still have left to me one source
where I
Can turn for help, however deep in
debt

I am already with both ear and eye:
Beauty alone has never failed me
yet!

Frail lichen lace on pointed breasts
of stone,
A wayside pond's wind-polished
lunuli,

A field with yellow sunflowers over-
grown,
The old carved cameo of cloudy
sky,

A hilltop's crown of forest worn
away,
Stars captured in a leafless tree's
black net,

A full-rigged moon in silence sailing
by:
Beauty alone has never failed me
yet!

The night's dark tapestry of quiet
sown
With narrow threads of cricket
lullaby,

Fringed with the purple of frog
baritone,
The silver of a tree toad's thin
reply:

And with the day's returning, from
some high
And sun-gilt weed, a moment's
minaret,

The faithful meadow lark's ecstatic cry:
Beauty alone has never failed me yet!

In time of need I have one staunch ally
Who will uphold me when most
sore beset,

The only one on whom I dare rely:
Beauty alone has never failed me
yet!

BEAUTY ALONE could easily have degenerated into a "list" poem, but it did not. There is nothing quite so boring as picking up one of those poems that you quickly discover is nothing but a list to be read off. We have

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enough to do with grocer's lists, and lists of necessary things to be accomplished, and mss. to be mailed out, and so forth, without reading in books and magazines long lists of birds, or flowers, or of beauty. Miss Long has given us a list with a purpose. We are willing to read that kind. Her first & last stanzas and the refrain are the things that hold the poem together and make us eager to listen as she lists the beauty she has seen. We are interested in the list because we know the effect it has on her. It is not merely a list of "I love this and that and that" sort of poem.

There isn't space for more examples. Here these four, however, for what they're worth. Incidentally, this is a good time to look at June issues, in order to get into the spirit of the season editors are buying for the moment you read this.

A BOOK FOR POETS

GARNERED SHEAVES. Stanton A. Coblenz. The Wings Press. \$2.75. This book is completely what its title implies. "The gleanings from more than thirty years of versewriting", selections from thirteen previous books and a section of new poems. A good collection—from the writings of a poet-editor, who has fought hard in defense of the older forms & and more sonorous type of poetry as against the modern tendency toward obscurity by way of twisted meanings and tortured words.

SO, DON'T LET PLOT THROW YOU

Again and again writers tell us about their troubles with plot. Experienced writers say editors like the mss. they turn in, but the lack of any real plot, or the ineffectively used plot, makes these stories unsalable. A great many beginning writers have very little idea of plot, and so their mss. are rejected even quicker. Large numbers of writer friends complain to us that the stories the editors use seem fragmentary and formless—an obvious truth that we all too often, are forced to admit. What, then, is the answer?

First of all, let us dismiss those "formless" commercial or even quality stories. An editor does not just let them slip through. It is as Elva says on the poetry page. There is some outstanding characteristic that explains why they are there. Usually, this is a clever idea, a dramatic or timely theme—something that makes them stand out, entertain the reader in some way. If you can appreciate this, even if you don't like special stories, you will have gone a long way to conquering your own problem.

Second, there is only one basic formula—we don't like that word any better than you do. It is based on reader psychology. It is difficult to concentrate on a story unless a reader has something detailed and objective to look at. So we set up a single character and let the reader identify himself with it

and with the single, sharply focussed problem. We make everything all along the line, the two alternatives, the decision, etc., as sharp and concrete as we can. Especially, if we are inexperienced story-tellers, who need the same kind of medicine ourselves in order to know what we are doing and where we wish to go.

That is the first step in successful plot work, to make the issue as clear as we can. And at the same time to make it strong. The reader wants primarily a tough thread, real conflict. The wishy-washy, tenuous situation is not a good one for the inexperienced and fledgling writer. Take a situation where an eager hero says, "I want this", and equally adamantly the villain says, "You can't have it!"

Two strong forces poised in opposition, & a successful struggle with a practical outcome one way or the other, is almost certain to develop a plot. It may not be a good one but it will be something. The thing then, of course, is to polish and think it through in terms of your reader and editor. Conflict's only a means to an end. Decision is the important thing. If you face the MC and reader with a dramatic alternative, and make the two then work it out in terms of action, not reflection, you are bound to have something the reader will be interested in.

The emotional relations, therefore, serve as the basis of most plot; I think it could even be said all plot. These are two-way relationships. Both characters feel strongly. Too often we think only in terms of one, and right there is where many writers fall down. There is one serious explanation of why you writers cannot plot. If you deal only in material complication, how can you expect the situation to bubble and boil? It is all of the endless facets of human nature, not the clever twist involving a gun that was really not loaded, which hold a reader.

It is scenes, then, that you need to make a plot. Not just one long, dragged out one. A variety of scenes that are arranged for a dramatic purpose. A story is a very artificial thing; you do not need all the details that make life prosy and complicated. But a simple, gripping thread of interest is "it". Start a story after a decision, that leads, inevitably, to another and more important. A reader will follow breathless as you unfold for him step-by-step (scene by scene) what's going to happen. In "Camille" a prostitute, unlucky in love, falls in love with a "nice" boy (scene 1). His father says she must not marry him (scene 2). Armand believes she has jilted him. At a casino he throws money at her, and her supposed rich lover (scene 3). His father, seeing that Camille's love is real, repents (scene 4). The lovers are reunited, but Camille dies (scene 5). A tear-jerker, a melodrama, yes, but it has continuity, emotional drive. It will act and hold an audience even today, because it is well plotted.

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BE CAREFUL HOW YOU CUT!

It may not seem important at the time but I can assure you it is very vexing later to find that a clipping you have cut is incomplete or not traceable to its source. In a learned article requiring footnotes, for instance, it is essential to quote the source and that means the publication, author, date of issue, etc. It is very easy to cut out a part of the article you wish and leave some more on a back page! And it is always there that the one tiny fact you passionately desire will always be found. A very pleasant, helpful how-de-doo, when no other copy is to be found quickly.

Here are some simple rules for cutting an article from a newspaper. More or less, the same rules apply for other types of material. Read 'em twice:

(1) Always glance at the lay-out twice, then out carefully.

(2) Does the piece spread out over several, broken columns? Little two- or three-inch or even smaller "jogs"? Does it cut back?

(3) Are there pictures included in the lay-out? Always file them; they help to give a general impression. Sometimes some of the ideas or facts that are most important, will be found in the cut-lines.

(4) Is there a by-line at the beginning, or end, of the piece? Save it! You need to give credit, perhaps.

(5) Even if it's necessary to make a second, or third cutting, always save the heading of the paper (or magazine). This will include, of course, the name of the publication, and the date. (In THIS WEEK for example, you'll find the date only in very small type on the inside of the front cover.) An alternative, and sometimes easier method, is to write on the tearsheet when you cut it, the essential facts.

(6) When you have your clipping in hand, it is smart to trim it neatly, and paste or tie the pieces together with staples, so you'll not mislay a vital part. (They do get lost, if you do not file them at once.)

(7) Always include the headlines, even despite adding considerable paper to your file. It shows you how someone else played a story. It also prevents you from cutting off a symbol indicating whether the piece is syndicate stuff, a wire story perhaps over the AP, INS or something.

(8) Be sure to catch any boxes, editorials, or supplementary stories that may give other information.

Here at WCS, we file our clips in our own 11 1/2 size envelops. They are stretchy enough to hold a lot of clips, yet don't take up a

lot of room. Being brown, they don't show the dust. They are a nice size for handling and are broad enough so you do not have to fold material too many times. This is important, because it saves bulk.

We stack them horizontally, with the flap facing away from us. We write in pencil the guide-line, indicating the subject-matter—placing it along the top from the left-hand corner. Thus they can be filed alphabetically and used over again, if we decide not to keep any material.

A filing system of this kind is an incentive to write, because when you get several items on the same subject, you find you are stimulated to start writing. Also, the tag-lines describing the contents of the envelops tends to isolate and suggest a story. I have found it very fruitful.

TO HELP YOU MAKE WRITING PAY

We are starting a new feature this month, which we fully expect to continue for a long time. On various pages you will find several articles discussing specific ways to make money by writing. These can be merely "pot-boilers" or they can open the door to larger opportunities, perhaps even a successful full time-career. Our idea is to make these pieces suggestive of the many methods which writers can devise, or have developed to be busy and earn some return from their writing. Wherever we can we shall work from the real experiences of actual writers instead of the empirical theories of quick critics seeking to arouse interest in writing, that they may increase their own employment.

In other words, a genuine reader participation feature and a practical means of aiding you to finance your apprenticeship, and periods of low income.

PARDON-US-IF-WE-CORRECT-YOU DEPARTMENT

KIRKBY HOTELS Magazine has suspended.... MOOSE Magazine (fraternal publication) "not in the market for mass. of any kind."

Note: another writers' magazine had a market tip on the first book (October issue).

WE TAKE OUR WCS FAMILY SERIOUSLY

Recuperating from a serious illness, a REWRITE reader expressed surprise that she had got a letter from Bill, telling her she was a member of the WCS Family and that we were rooting and even praying for her recovery.. Other writers seem to find it hard to really believe that we are personally interested in them. "To think that he took time out of his busy existence to write me!" exclaimed one writer.

Every member of the WCS Family is like one of our own to Elva & Bill. We always want to hear the news. We can always write back.

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IF YOU WISH AN UNTAPPED FIELD

Michael Hudoba, Washington Editor, SPORTS APPLIED, recently spoke words of interest to writers at a conference on Conservation and Protection of Nature held at United Nations Lake Success Headquarters. Commenting on the still very primitive press relations of the conservation forces, he added:

"It is only recently that steps have been achieved to train new writers for conservation writing. In these beginnings, the training of conservation scientists and technicians must also be down to earth, and include public relations, practical writing & journalism in the extra curricula of education.

"Conservation is one of the last great untold stories in journalism. How many stories of mystery can out-drama a scientist's search to unlock the secrets of nature? It's a real challenge for the young writer seeking entry into the writing field. It is an opportunity for the established journalist exploring new outlets of expression, new stories that he can tell. Conservation information is indeed a wide open area. It is waiting expectantly to be developed. People have yet to become conservation-minded and conversant with conservation as they are with the everyday, common problems of living. This is truly an opportunity and a fundamental issue, if the strength of each nation is to hold forth hope to its future."

Writers, there is a field that is uncrowded and offering a chance to be of tremendous public service. REWRITE has called your attention to it frequently.

SUSAN SPLUTTERFUSS SAYS....

At tea and crumpets the other day, we were talking about a writer we knew. On a Thursday morning she was operated upon. By Friday afternoon she was busily at work on one of her mss. In an ill-advised moment we suggested she had courage.

"Not at all," snapped our good friend and neighbor, Susan Splutterfuss. "She's got energy. One of the most priceless attributes, I may add, that writers, or anyone else, can possibly possess."

"I think," grinned Bill, "You've got something there."

"Think," sniffed Susan. "I know I have. Anyone in his right mind would know that, and—cultivate it!"

Susan is bad medicine for folk who pretend to write. She swats them like flies, on sight. But though Susan is crusty, she has a heart of gold. Give and I know that secretly she's aware that our writer friend has both courage and energy. Some folk have one, but not the other. Courage is where you are scared, but do a necessary job just the same.

HOW TO USE THE PERSONAL EXPERIENCE

We have seen a number of personal experience pieces recently. Several of them written with zest and carrying a lot of practical wisdom about better living. The problem immediately arises: where to sell them? One of these had to do with yachting, while another dealt with the problem of a man & his wife working together in business. (I mention this just to give you an idea of the special kind of material under discussion.)

It is fairly obvious that there are mainly two methods of angling this type of personal article, which often borders on the better kind of dramatic sketch. Either you can make it an "I" piece throughout, or you can handle it generally. If you do the latter, a series of unconnected anecdotes will be used to illustrate or prove the series of related points you make about the various aspects of the common problem.

Let me illustrate by a fictitious feature article. Let's call it, "Don't Marry an Actor". Now the choice lies between a personal experience sketch of how you married only to repent, and a series of anecdotal experiences about a number of possibly imaginary girls, the sum total of whose personal experiences develops the "situation" in all its angles and give the reader a feeling of completeness at the end.

Essentially this kind of piece is a "how-to-do-it" article. You are enlarging reader's experience for him or her. It has been said that a picture is worth 1,000 words. In the same way a dramatized incident is worth a half-dozen generalized theories. Just as we try to discuss the fundamentals of writing and selling so you can almost see various intangible principles visually in mind's eye pictures, so you prove your point better if you can show it in graphic examples. I recall a smart editor telling me to help an author to "prove" his points in an article. "I don't care whether the incidents are actually real or not," he said. "But they must seem real to the reader. He wants his theorizing about a problem in human relations to be documented by actual, credible 'cases'."

That brings us to another principle. When you give him a single experience it doesn't seem as universally applicable as does that of several persons illustrating varying aspects or angles of the same problem. There is also a variation of the old mail-order idea. Advertising experts will tell you it's always better technique to write about your customer than yourself. "You" (meaning "me") is the most exciting word in the language. The reader can think in terms of "I" whereas when you write about your experience, he has to let you, the author, hug stage center. Furthermore, from the selling angle the yachting story for example, can only be sold to a yachting or sports magazine. A general ms., however, can be sold anywhere.

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"COME TO REALIZE" IS ALWAYS WEAK

The "Come to realize" story is a type the editors are not keen to meet. It is too easy to write and it is too close to the kind of story in which the author manipulates characters into and out of a situation. There is not much illusion of reality when a character "suddenly realizes" that she has been snobbish, or has been driving her husband crazy or that she does not love A and does love B.

The reason for this is that it all borders on too much Reflection. Whatever else life's patterns may appear to be like, it is a fact that they primarily concern action and that takes place only when you have two or often more characters rubbing against each other. When only one looks at life and "realizes", you have an essentially static situation. A story of this kind may have dramatic scenes leading up to the realization, but it will, I think, usually seem very dull, if the decision is made in a sit-by-the-side-of-the-road-and-think soliloquy.

Recall the little psychological formula I gave you a month or two back. We told you a dramatic scene is based upon three steps. A character stimulates another; the second reacts to the stimulation, and then responds. And this response serves generally to stimulate the first actor, causing him to react and respond. It is fairly obvious that when an author solves a story almost entirely by a come-to-realize reaction, he is short-circuiting the triple-step hook-up. The MC is doing it all alone. At least the emphasis is entirely on the final step.

This weakness is closely allied to the one of "illustrative" drama, which we have discussed frequently in REWRITE. When a scene, no matter how good, is in a story to set up or prove an author's preconceived theories, it somehow loses its effectiveness and sense of "inevitability". This does not mean that a writer should not have strong convictions about his characters, and what will happen. It does. But the characters must live within themselves, not be just guided missiles. The characters are the story. Any theory or comment upon life that they or the patterns of their story seem to make upon life, are a plus value. The author has found it in this life because of his observation, his understanding of certain people and places, their physical, intellectual and moral climate. It was inherently there all the time for any of us to find, but his sharp eyes alone tracked it down.

When, however, a character "comes to realize", the author is either reaching weakly, unimaginatively for the first and easiest of plot "turns", or he is arbitrarily "pushing the characters around" from outside the story's circle. In neither case is he adding a quality of strength or illusion to it. Test the stories you really like. You will immediately see they really happen. The resolu-

tion occurs because of a natural and plausible chain of cause and effect. The stone is worn away because of the endless drip-drip-drip of water upon its smooth surface. A human being is changed by the slow rub-rub of contact with another person. In neither instance is change the result of a sudden immediate "realization" of the facts.

No, a story is readable, in other words, a story with entertainment value, some editorial meaning and significance, to the extent that it enables a reader to enjoy himself & enlarge his own experience. He can do these two things only if the stories he reads develop the relations between people, between the person you have chosen for your MC, and the other folk with whom he comes into contact. As we stated earlier, an author side-steps this responsibility if he permits the MC to think the story problem out alone and decide what he will do about on a "come-to-realize" basis.

Decisions are a necessary part of life. No one likes to decide something completely alone; important matters. These involve risk, and most people today are living on margins too slender to make gambling either safe or fun. It is much more pleasant to have a violent scene with the landlord, when necessary, in one's own mind. Then you can always come off top dog. But if you buy the homely coat, the "wrong" one for you, you have as a result to live with it. In real life therefore, you tend to put off making decisions. And in story-telling, it is much easier for you and the MC to dodge responsibility in a similar manner by the "come-to-realize" pattern rather than the tangible, "come-to-the-grip" method.

For many years we have taught writers the one basic formula of story-telling by emphasizing the necessity for setting up in each reader's mind the dramatic picture of problems, a single problem to a story, involving a difficult decision between two alternating objectives. There must be conflict not only in the mind and heart of the MC, but also in the little circle or community of the characters selected to be included in the story.. Conflict is thus only a means to end. As an author you are trying to dramatize the hard decision, and show how the MC arrives at the proper and satisfying solution, only after a struggle in his own mind and with the characters with whom the problem inevitably sets him in dislocation and conflict. You cannot do this if you avoid the best and most exciting part of your story.

A GADGET THAT SOUNDS WORTHWHILE

"Tatch-a-Pad", a patented note-taking pad, which clips onto the cover of a book, got a picture and description in the book trade's magazine, PUBLISHERS' WEEKLY recently. We're investigating. But it looks like an efficient gadget. It sells for 98¢. We will take your order, if you care to try it.

REWRITE

HOW'S YOUR BATTING AVERAGE?

In the next column we have set down a few of the practical reasons why we print such a column as this one. Here are the reports we have received this month.

Mary M. Peebles

Fillers: YOUR LIFE, MAGAZINE DIGEST.

Besse Morgan

Serial: AM. BAPTIST PUBLICATION SOCIETY.

Articles: FORWARD.

Eoin McKiernan

Book Reviews: The PROGRESSIVE.

Robert J. Richardson

Poem: Poet's Haven Cinquain Award.

Marjorie S. Scheuer

Poems: C.S.MCNITOR and \$50 Prize in Ted Malone's RADIO MIRROR page (October).

Mr. & Mrs. F. Louis Friedman

Articles: MOTION PICTURE, SCREEN GUIDE, TRACKS, RADIO BEST, TRUE CONFESSIONS and Toronto STAR. (15 pieces altogether!)
(Mrs. Friedman by-line: Maxine Block.)

Julia Pesola

Essay: \$25 Prize: Slovak Gymnastic Union Sokol.

Doris Gross

Poem: C.S.MCNITOR.

Mayteel Fedash

Articles, Column: FRANCISCAN MESSAGE.
(She is now a staff member.)

Key Hill

Juvenile: Gospel Trumpet Publishing Co.

Marjorie S. Scheuer (More)

Poem: N. Y. TIMES.

Anne Pendleton

Article: reprinted in DIGEST OF DIGESTS (Australia). Originally in JUDY'S.

Rita G. Peters

Joke: Jayhawk Press.

Arthur Skerry, Jr.

Stories: STORIES FOR CHILDREN (2), STORY WORLD.

Edith F. Oteyee

Articles: Baptist LEADER, Home Mission DIGEST, Watchman EXAMINER.

JENNIE WITH THE LIGHT, FRIENDLY AIR

Miss Jennie F. Copeland, celebrating 50th year as hostess of the UNH Conference where she has the arduous job of keeping the staff toeing the line, rated a 2-column feature about her activities as a writer in the Mansfield NEWS, her hometown paper. She credited Bill Harris with an assist in getting her appointed hostess (and well loved "auntie").

THE PURPOSE OF THE "BATTING" COLUMN

Here is a chance for you to compete for a number of small prizes on a friendly basis. The WGS Family includes all of you who read REWRITE or patronize any of our services. By helping us to write this column, and to report your experiences (both good and bad) you make it easier for us to maintain a constant and accurate check on markets. Every pin on the map makes the picture of what is happening more specific and authoritative. When we get a cross-check from two or more writers, perhaps amplified by a direct quotation from an editor, we know our facts are straight. A market report is no good, if (1) it is only rumor; (2) if it is merely favorable publicity the editor hopes to throw out as a trial balloon. REWRITE tips are just about the most accurate ones published anywhere. They reach you in some instances in a matter of a few days instead of weeks or months.

Please give us all the factual details. A specific report of what type of ms., where, when sold, etc. and in what issue it will appear, if you know. This helps us to build a reading public for you and the publisher. A report in the editor's actual words greatly aids us to interpret the situation. We will return any documents, when requested and we do not betray confidences given "off the record". Many editors appreciate our presentation of market information. They say such a report saves them hours of wasted time, returning unsuitable mss.

Our aim is to help writers to sell and to make more markets for writers of all types; bringing them into contact with markets they will have a reasonable chance of hitting. It does a writer no good to tell him about the markets that are not actually open to him or require writing he cannot possibly master.. So you help us to help you, when you keep a close contact with us and let us know where your inclinations, talents and special abilities lie. We try each month to make as many of the tips as possible serve individuals or groups of writers with whose work we are at all familiar. You don't have to be a client of WRITERS' COUNSEL SERVICE to receive this special service. No, just a writer, reading REWRITE, or one who believes in our philosophy that writers can help each other, when they work together.

MOTION PICTURE FELLOWSHIP

The National Wildlife Federation is sponsoring a motion picture fellowship at the University of Massachusetts, open to any person who has graduated from a university and has majored in Wildlife Management. The term is for two years (\$1200 per year, plus travel and equipment). Purpose is to get better films leading to better understanding among sportsmen of the need for sound research on the subject of wildlife management. Apply to William G. Sheldon, Mass. Cooperative Wildlife Research Unit, U. of M., Amherst, Mass.

REWRITE

STORIES ARE MORAL CONFLICTS

One of the defects we notice most often in the short stories we read in ms. is a failure to make the reader see the human values involved in the situation. It is not enough to tell a story, or even to give the proper characterization. The reader desires to see clearly in his mind's eye the psychological and moral values. Even in the pulpiest pulp story we ardently wish to see the good triumph over evil. It can be seriously argued, I think, that every story contains to a certain extent the inevitable and well nigh universal clash between good and evil. As we make this (1) visible and (2) convincing, we add greatly to the pleasure of the reader.

Let me illustrate by referring to a story I read recently. Purposely, I shall attempt to blur the specific plot in order to place greater emphasis on the situation and those universal values that appear only if several writers can apply the principle to their own stories. For that is what we try always to do in discussing stories in REWRITE; the value lies in bringing out the underlying & basic principle, which all writers can thus use in revising their own stories.

Briefly, the story concerned a girl's uneasy mind when she realizes that she is not in love with her fiance or the man strangely enough, who has cleared her mind for her in an unexpected and casual wooing, lasting only a few days during the course of a trip across the continent. Now this is a dramatic reversal of a deep and supposedly tender relationship. It happens that the odd man is a knave purely interested in satisfying his own material ambitions and gratifying a momentary outpouring of personal vanity. This does not vitiate a true basic theory that any such situation is a highly complex one. The reader will obviously wish to see the relations between all of the characters explored rather thoroughly. Whatever the girl decides to do is going to affect not only her own life, but also those of the two men.

Now what actually happened? The author to a fairly vivid degree etched in the realistic details of the physical background. She made us feel the uncertainty of a young woman shaken by the unsettling experience and realizing that she is only just awakening—in terms of her emotional life. The author did not make us feel, however, the complexity of the situation: the girl's responsibility to her fiance, the advances and retreat from the new lover. Oh, yes, we did see the girl worrying in the privacy of her mind, reflecting about the situation. But as for the overtones and implications that should have abounded in every scene, they simply weren't there.

The author contented herself with long ineffective scenes that developed the doubts, the fears and "come-to-realize" rationalizations of the girl. But the pull of the alter-

nating desires on the girl simply never did get dramatized in the scenes with the handsome Hollywood lover.

Actually, the fiance never appears in the story. He doesn't need to, although some of the conflict could be greatly tightened up, if there was some indication that the fiance loved his sweetheart and would fight to keep her. A letter or telegram from the fiance at a moment when the villain was exerting hard pressure on the girl would dramatize the two forces pulling on the girl's emotions. That is the secret of good story-telling: to alternate the positive stimuli of the forces, not by having the MC reflect about them, but through their appearing in definite, specific scenes between the characters. Suppose, for instance, that the Hollywood glamourboy was in the midst of his act: urging the girl to go to Hollywood and take a screen test. A parlor car porter appears—with the telegram from the fiance. The girl looks at it, says her fiance loves her, wouldn't want her to be a screen idol.

The talent scout would immediately try to drive a wedge between the sweethearts. "What about you?" he would ask. He'd tell her that a girl has her own life to live; if she allowed a man to dominate her and crowd out a natural and necessary right of self-expression, love would soon fly out the window. A nice guy, you see, the wolf, just considering her interests with no thought of his! A girl would have to react to that. The reader would certainly wish to see that. So, we are led on to the next scene: the girl parrying the scout, seeks the wise old lady in the next chair. Oh, dear, she wails, I have never had a chance to really live. I do not know whether I want to be a screen actress, but I'd like to have time to find out. The old lady comforts her, but tells her she is the only one who can live her life for her. And then the wolf comes fawning again. And so with increasing suspense the reader gets drawn on and on, right up to the climactic, dramatic moment when the scout refuses to do a good deed and a courageous one. His choice is the mean, selfish, materialistic one instead of the unselfish, idealistic one. The heroine sees the light, makes her own decision. She knows that she loves her fiance & that that life with him will give her the awakening to life that she craves, and which her spirit needs. Decision through action.

But do you see the difference? Now we are concerned with the inner realities. The overtones and implications of every act of all the characters in relation to each of those others he or she rubs up against, are shown and used in live scenes for a strong editorial purpose. The author knows clearly what she thinks about these characters and what will surely happen in certain exigencies. But he keeps hands off and lets the characters run themselves into the ground or win the readers' respect. But now it is character & reaction under fire that count. Not looks.

REWRITE

THE BULLETIN BOARD

The Chicago SUN-TIMES, Chicago, Ill., has "Two new filler columns: 'My Most Awkward Moment' and 'Cute Sayings of Children'. They each pay \$5 per item and use 1 item of each every day. The 'TIMES TALKIES' column is being continued (\$5) and also 'Stella Streamliner' (household hints) \$2."

Lorraine Pentell.

SENIOR PROM is the new name of CALLING ALL GIRLS. And POLLY PIGTAILS is now POLLY, the Girls' Fun & Fashion Magazine. A hint which writers slanting for these markets must now keep in mind. Both are in the PARENTS Group 52 Vanderbilt Ave., NYC 17.

UNITY SCHOOL OF CHRISTIANITY, Lee's Summit, Mo., is the new address of GOOD BUSINESS and a number of other magazines that always have been friendly to free lance writers.

Prof. Edmund Cortez, UNH speech authority, and Mrs. Evelyn Cortez, who is an active and capable publicity writer, will be at: 12775 Glencocks Blvd., San Fernando, Calif., Mr. A. C. Love, after Nov. 1st. Ed., Evelyn and Patty are numbered among our very best, and most treasured friends. Their knowledge and experience with regard to writing is stimulating. Welcome your opportunity to come to know three nice people, Californian members of the WGS Family.

Harry Edward Neal, member of the WGS Family, tells us that his book, "WRITING & SELLING FACT & FICTION", Wilfred Funk, is to be published Nov. 14. We'll review in December.

SHORT STORIES INTO FILMS

MGM has reportedly been quietly acquiring a number of short stories by various writers for possible movie use. Considerable interest was aroused as to how these could be used profitably. According to Dore Schary, and the PUBLISHERS' WEEKLY, it is now said that 7 or 8 episodes will be assembled under the common title, "Big Country". Each will have its own cast and director, and will be built around persons of foreign extraction making a life for themselves in the United States.

It sounds like a good idea. We wonder if a public can be found for a short, broken feature of this kind. Whether it can or not, a project of this kind is a step in the right direction. Every such attempt opens up possibilities for more imaginative writing. So we are all for these undertakings.

WE TEACH TEACHERS OF WRITING

By a curious coincidence in the same mail we were informed that two members of our WGS Family are teaching at YNCA Adult Education Centers. Doris Marston at Portsmouth, N. H., and Mrs. Arthur L. Keysner at Harrisburg, Pa. Many of our friends are teaching writing.

BOOKS FOR WRITERS

U.S. RELATIONS WITH CHINA. The Department of State. Sup't. of Documents, U. S. Government Printing Office, Washington 25, D.C. \$3. It is apparent that the real cost of war comes out in the government white papers. What an ordinary man in the street can make of this 1054-page summary (the Annexes begin on Page 413) is more than we can estimate. But here is the groundwork for a policy that commentators in some instances declare doesn't exist.

THE DIVIDED PATH. Nial Kent. Greenberg. \$3. This is the novel the publisher doesn't appear eager to tag except by insinuation, as a novel about a homosexual man. 13 prizes—totalling \$400, are offered for letters regarding the tragic ending. Address: Greenberg, 201 East 57th St., NYC 22. Closes: Dec. 1. The only justification for this kind of book is a good story. This one in our opinion is not.

LETTERS TO MY SON. Dagobert D. Runes. Philosophical Library. \$2.75. A series of truly memorable essays. Their brevity and simplicity is deceiving. There is a poesy & idealism as well as hard practicality in the wisdom they offer.

THESAURUS OF BOOK DIGESTS. Ed. Edmund Fuller & Hiram Haydn. Crown Publishers. \$5. Behind this curious title brief digests of about 2,000 important books. There are notes concerning authors of classics and contemporary authors. It's a way for many of us, and a quick one, too, to get acquainted with an assortment of books we wouldn't otherwise, I am sure, even hear about. A WRITERS' BOOK CLUB Selection.

PRIZE STORIES OF 1949. The O. Henry Awards.. Ed. Herschel Brickell. Doubleday & Co. \$3.50. The stories chosen this year are much closer to general reader entertainment. Such a mass circulation magazine as COLLIER'S even is represented with a story that Bill helped to cut. And charming Elizabeth Costworth is included with a slight little character story. But much as we admire the editor, we do not think that anyone, even a full blooded, American Indian should be allowed to use the long, slovenly sentences with which William Faulkner won the first prize. That is carrying Realism and "this is how it was—in the old days" too far. A WRITERS' BOOK CLUB Selection.

Buy all your books through—WRITERS' BOOK CLUB. You get good shopping advice save money and strengthen REWRITE, your magazine.

THE QUARTERLY PRIZES

Helen Langworthy, Lorraine Pentell & Carrie Esther Hamall win the 3rd Quarter How's Your Betting Average? and Minute Men prizes. Copies of the Pocket Books edition of the O. Henry Prize Stories have been sent them.

REWRITE

A CONTEST FOR POETS

The Anonyme Workshop, Ieta Meston, Contest Editor, Mill Valley, Cal., is running a fall membership contest. Prizes: \$10, \$5 and \$3. Membership fee: 25¢. Stamped, self-addressed envelop for report; no mss. returned. The ms. must bear no identification marks; separate identification. Closes: November 16th and mss. must be sent to Mr. G. M. Jackson, Clerk of Contests, 32 Edgewood Ave., Mill Valley, Cal. (Authors retain all rights.)

Entries must fulfill the requirements and mode of the Japanese Haiku (Hokku) "picture poems". The postcard announcement describes this as a "terse, poignant, aesthetic poem, written in 3 lines, 17 syllables in all (5-7-5); a suggestion for a picture, that completes itself in the reader's mind; a stone thrown into still water, producing ripples, beyond its occurrence. A study of the Japanese rules for haiku (and tanka) helps lead poetry back to first principles."

We think any experimentation of this kind is very good for poetry and for writers. We are sincerely sorry the announcement arrived just too late for our October issue. The card also gives the names of a number of reference books, showing that the Workshop has a serious interest in its experiment. Here is the list:

A PEPPER POD. Shoson. Knopf. 1947.
AN ANTHOLOGY OF JAP. POEMS. M. Asataro. Maruzen Co. Tokio. 1938
LOTUS & CHRYSANTHEMUM. Ed. by J. L. French... Liverlight Pub. Corp. 1934.
THE BAMBOO BROOD. H. G. Henderson. Houghton Mifflin Co. 1934.
THE MANYOSHU. Trans. from the Jap. U. of Chi. Press. 1941.

We reprint this list as a service to public libraries and writers. So far as any of the books remain in print, we will be very glad to handle orders through our—WRITERS' BOOK CLUB.

Elva points out that the C.S. MONITOR uses very brief, although not so tight or disciplined, poems that convey simple pictures on its daily Home Forum page. Thus a contest of this kind can be combined within limits with a commercial market, and the practice poets get can be turned to profitable advantage.

HERE IS A HELPFUL TRICK

When you are trimming tearsheets for your files, it saves time to cut them directly above a wastebasket. Then the slivers of the paper you don't wish to keep fall directly, and without further handling, into the basket. Over the years you will find you save a lot of time. And the feminine side of a family won't make invidious remarks about your tendency to mess up the house.

RENEW your subscription promptly, please..
This is our big turn-over season.

How to Make Money (1)

SCRIPTS FOR ILLUSTRATED LECTURES

Edith F. Osteyee, director of the Christian Authors' Guild, came up this month with an unusual way to make money from writing. A script for a kodachrome illustrated lecture on "The Growth of a Seedling" sold to American Baptist Publication Society. This kind of feature could easily be handled both on a free lance or an assignment basis. There are many commercial and non-commercial organizations that could use and would welcome movie or still picture talks or printed material susceptible of being used in connection with the work being carried on by the firm, society or whatnot.

Several years ago, Alice Dixon Bond, literary editor of the Boston HERALD, attracted a great deal of interest by interviewing well known authors and editors at their own homes. She took kodachrome movies of them—at work and at play in their writing rooms, gardens, etc. These she later spliced in an exciting continuity for showing before various clubs and organized groups of readers. As her supply of films increased, she could arrange her talks to suit the special interests of her audiences, as well as the topical requirements of their localities.

A somewhat similar lecture that further illustrates the possibilities of this field is one developed by Laurence B. Fletcher, secretary of the Trustees of Public Reservations, a Massachusetts membership organization for the preservation of historic sites & beauty spots in the form of private parks for public use. He, too, fills many engagements to raise money for the Society. I know of many ski and other sports enthusiasts, who free-lance entertaining lectures and feature articles about what is really their hobby.

On a more commercial level, training films have long been a considerable by-product of the motion picture industry. More recently, radio transcriptions, wire tape recordings, and now television shorts are offering further developments. Of course, all of these, it must readily be admitted, presuppose considerable expensive mechanical equipment. But there are really no limits to the possibilities that are latent for a writer possessing imagination and the determination to sell his services. If he can get his fingers on a good workable idea, there are agencies and organizations aplenty that will help him to realize his plans.

ONE CONTEST ENDS, ANOTHER BEGINS

A news note from Wilcox & Follett Co., who sponsored the \$3,000 Charles W. Follett Contest for a suitable book manuscript announced that more than 400 entries were received from all over the U.S., & England and S. A. The winner will be announced in January and a new contest starts at that time.

REWRITE

MORE: THE BATTING AVERAGE COLUMN

Last month under pressure of a very busy, strenuous schedule the Batting Average column got crowded out. Thus, this month there are two sections; the items on P. 8 largely represent held-over material, while on this page the news is more current.

*F. Louis Friedman

Article: Bing Crosby's by-line piece in McCALL'S. (It's taken 3 years, but Lou's finally achieved his first "four figure sale" to a big slick. And Ingrid Hallen, another member of the WCS Family, agent-ed the sale. Congratulations to both.)

Edward W. Ludwig

Articles (2): CONQUEST.
Filler: LAFF.

Virginia Amesbury

Articles (3): Boston GLOBE.

Bernhard A. Roth

Articles: Boston GLOBE, POST.
Filler: OUTDOOR LIFE.

Ser Temple

Short shorts (5): Boston POST.

Charles A. Cuneo

Ghost writing: he has started his special service for non-writers.

Lorraine Pentell

Article: Illinois REA NEWS.
Filler: Chicago SUN-TIMES.

Hazel May Wynn

Stories: CHILDREN'S FRIEND.
(Note: Hazel (2210 No. 60th, Seattle, 3, Wash.) has been seriously ill. Also, she has sold 23 stories in 1949; stopped reporting them because they were too small. She did not wish to monopolize our space! Nice spirit that. WCS spirit.)

Mrs. R. C. Hammond

Biographies (5): CLASSMATE.

Virginia Slevert

Poem: OUR LADY OF THE SACRED HEART.

Ethel M. Rice

How-to-do series: AUTHOR & JOURNALIST.

Graham Hunter

Ill. Humor piece: C. S. MONITOR Supplmt.

Mary Billings

Poem: C. S. MONITOR "Women Today" Page.

These are the published writings we saw & were told about. Report your sales. Good luck.

TWO GAPS IN THE RANKS

We were very sorry to learn of the recent death of Roland T. MacLaren, one of the WCS Family, verse-writer and courageous shut-in.

Still another loss we mourn in our family of writers is that of Mary Rounds. A long-time member of the Burlington, Vt., FREE PRESS, she handled correspondence for the Boston POST and a poet and short story writer, and also a skilled photographer. A subscriber to REWRITE, we met her at one of the conferences of the League of Vermont Writers. One of her press photos showing Allene Corlies, Bill & Will Thomas chatting together, hangs in our hall.

A PRIZE OF BOOKS FOR A LETTER

The ASSOCIATION PRESS, 291 Broadway, NYC, is offering a prize of \$50 worth of books (a choice is given the winner), as part of the campaign to introduce "Treasury of the Christian Faith". Idea is to explain in a letter how to use the book and get the most out of it. Closes: December 1, 1949.

THE BULLETIN BOARD

Nash Airflyte, 431 Howard St., Detroit 31, Mich., is a new magazine just out. A lot of advertising, no by-lines; doesn't compare a little bit to FORD TIMES or BUICK, but could be a market. LOOKS staff-written. Lots of pix.

COLLECTOR-HOBBYIST, J.N.Hile, Box 864, Denver, Colo., has a monthly contest, which changes from month to month. Small prizes.

We're not too keen about the Viking Press plan for Associates to sample the new books. A good idea originally, it now plays a snob appeal, taps too many book buyers, and cuts authors' royalties too freely.

ONLY YOU CAN "TAKE THE STEPS":

We saw a circulation promotion piece from a businessman's magazine the other day that carried an idea for writers. "How much profit can you make on a \$5 business news investment," it asked its readers. Then it proved that a \$5,000 profit was not at all impossible. Why? How? By adopting the simple plan of "seeing an opportunity in print" and taking the steps necessary to cash in on it!"

There is a lot of truth in that. That is why every writer should read as many of the writers' magazines every month as he can. A writers' magazine editor can only set forth as many ideas and tips as he thinks perhaps will help writers. The ones he least counts on sometimes will be the most beneficial. A writer himself cannot tell where he will see an opportunity. But no one but he can "take the steps".

We run into a lot of writers who consider more than one magazine an extravagance. One writer summed it all up. He told us he'd about planned to drop his writers' magazines. But then he realized if he did that he would stop writing. And he did not intend to do that ever! Remember, just one sale will earn a profit on your investment. Take the steps.

REWRITE

\$100 FOR A TITLE

ELIERY QUEEN'S MYSTERY Magazine, 570 Lexington Ave., NYC, (October issue) is offering \$100 for the best title for a story. The contest closes November 17, and will be decided November 30th.

Dr. Stanley I. Stuber, Church World Service, 214 East 21st St., NYC 10, is requesting good new glossies and 300-500 words, an arresting history & picture of steeples, to dramatize the radio program, "One Great Hour of Shering". Pictures must show a clock, at 11 A. M. No payment is specified, but surely credit will be given in some way. The idea is susceptible of being the core for an interesting book. Certainly Dr. Stuber will have some interesting material in his file.

EXTRA-CURRICULAR READING

There are two excellent pieces in **PRAIRIE SCHOONER** (Fall issue), Lincoln, Neb., about **Willie Cather**. One she wrote herself in 1900 about her memorable experience in meeting—as an undergraduate—**Stephen Crane** ("The Red Bedge of Courage"). The other is part of the book **Mildred R. Bennett** is writing. It tells of Miss Cather's early days in Red Cloud. In both the character and reportorial skill of a great writer and a great American clearly shows up. Read them both for pleasure.

AN INTRODUCTION TO CRIMINALISTICS, Charles E. O'Hara & James W. Osterburg, is just published by Macmillan Co. Authors are members of the New York City Police Laboratory.

WALLMAP FOR WRITERS

THE BOOKLOVER'S MAP OF THE U.S. Designed by Amy Jones. R.R. Bowker Co., NYC 19. \$1.50. One of several wall maps. Attractive and decorative. Intended to dramatize the history of American books.

It's not too late. Give enough!

HELP EDITORS TO SERVE YOU

We noticed the little box used on this page in one of the **Unity** magazines. It called graphically our attention to a pressing problem faced by every publisher. He tries to even out his subscriptions, so that too many will never come due all at once. But the annual month in which he started business is bound to be the hard one. Then he faces his big turnover.

Rewrite this paragraph in terms of any little magazine you read, and you will understand what the extent of the head-ache is, when your subscription is not renewed—promptly. Such books haven't the necessary free capital.

Editorial

OUR FUTURE LIES NOT ALONG THIS ROAD!

As we go to press, there are rumors to the effect that the American dollar will be devalued, and also about a possible parliamentary maneuver that might drive Russia completely out of the United Nations. Both of these ideas have been denied. But the devaluation of the British pound was denied—until it was made official.

There are two things of which the American People have always been proud: their dollar and their integrity as a nation. On another page we have stated that in a world of petty dictators and changing values, our greatest weapon for Peace, Security and the moral values that alone can defeat chaos, lack of security and spiritual degradation, is a continuing belief in and an unequivocal defense of our ideals.

Let the American People therefore, make a determined expression of their opinions, as regards the money managers and politicians, who seek to out-jockey and out-smart one another. Let American money and ideals alone! Let America stand "through change & through storm" for a square deal & liberty for all!

ALL PURPOSE BED-SECRETARY

Several years ago Bill designed a folding support by which he could use his typewriter in bed or even while sitting in an overstuffed chair with average-length arms. The idea grew out of a piece of smooth and light ply-board. It was about 3' long and perhaps some 25" wide. Bill simply cut a 1" length, which he pinned along one side with screws. Then he hinged a folding strip 3" wide two-thirds across and under the other side. This also ran the entire length of the board. It raised the top of the board just about at a good angle. The narrow base strip was strong enough to hold the typewriter in place, and it also served as a rest for pencil and papers. My board was just wide enough to hold papers on both sides of the typewriter. It's been a great convenience.

Such a board can be easily made at home and altered in design—to fit individual needs. It can also serve many purposes. I've used it to read mss. and mark them up. I have read books, keeping a pencil and paper along side to take some notes. My mother has even used it flat across her knees to figure a sewing job on. It has a lot of interesting possibilities, and does not cost nearly so much as a regulation hospital bed-rest.

Good equipment of any useful or time- and energy-saving type is always good investment for a busy writer.



Notice!

Unity Asks Your Help!

More than 300,000 subscriptions for various Unity periodicals will be due for renewal during the Christmas season—just at the time when our office will be extremely busy with Christmas orders!

You can help us. If your subscription expires in the next few months, will you send in your renewal order now—in advance? We can handle it before the rush season, and thus be free to handle Christmas orders later on. You will be helping to make some other person happy with a Unity gift on Christmas morning. Your renewing in advance will be appreciated by every Unity worker.

Thank you!

REWRITE

A MARKET TIP AND SOME NEWS

CONQUEST, J. Fred Parker, 2923 Troost Ave., Box 527, Kansas City 10, Mo., "seems friendly toward new writers. His answer to a query and his letter of acceptance were by return mail. Payment was 10c. per word and \$1 each, for photos, about a week after acceptance."

Edward W. Ludwig.

(This is a good Minute Men report from Ed. The details of address and payment are given with precise details. Ed is very generous in describing new markets he has dug up. We are very pleased that we have been able recently to put Ed and Arthur W. Skerry, Jr., another California juvenile author together for mutual profit.)

Editor G. L. Wind reports CHILDS COMPANION "somewhat overstocked".

Carrie Esther Hamill, Rt 4, Box 182-A, Irwin, Pa., one of our seriously handicapped, but very courageous members, just home from the hospital.

Mrs. Nellie Bolton Fullam, Randolph Center, Vt., our 80-odd year old member entered the Gifford Memorial Hospital. A broken hip. She recently had articles in the White River Valley HERALD.

United States Steel Corporation, New York, N.Y., recently distributed copies of a useful illustrated book, "Steel Making in America", to writers, editors, teachers, etc. Inquire as above, or address: Mr. L.R. Bateman, director of public relations, U.S. Steel Corporation, Statler Office Bldg., Boston 16, Mass.

TRUE, 67 West 44th St., NYC 18, the man's magazine, has a number of well paying filler features that offer monthly sums ranging from: \$5 to \$25. Consult a current issue.

A REVIEW COPY PAID FOR ITSELF

Bill and Elva did a small good deed for a publisher this past month. Bill was reading the Preface to W. Somerset Maugham's newest book, "A Writer's Notebook", when he ran across a very badly scrambled sentence. When he and Elva realized the import behind this defect in the first run, immediately sent a letter to Marjorie Piers, the editor charged with steering "Writers On Writing". She checked with Maugham's editor at Doubleday & Co. It was true: Bill & Elva had scored the "exclusive" of discovering that particularly vexing proofreader's gremlin. Strange it should have slipped through because the editors of COSMOPOLITAN had taken their brief introduction from the self-same Preface.

That is one way that you can build a contact for yourself with editors. They are always very grateful if you catch a slip like that. We were able to warn Doubleday & Co. about a month before publication date.

A NEW RADIO POETRY CORNER

Eloise Sheldon, 24 Academy Road, Leominster, Mass., has begun a radio program, read-poetry on Station WEIN, Fitchburg, Mass. It is her plan to read every so often some unpublished poetry that "deserves a reading". This is a Monday through Friday program, at 1:30 P.M. Eloise Sheldon is a friend of our Poetry Editor, so naturally we are pleased, and wish her the best of luck on this regular program. It is an outgrowth of one that she did last year for the Leominster Public Library. Since she is not sponsored she regrets she cannot pay poets, but her demands for quality being high, the prestige will be considerable. So, send her only your best.

NOTICE!

REWRITE

has

A NEW ADDRESS

On the very edge of press time it began to look as if Bill and Elva and little William Wentworth (Billy 'Gee') Harris will be living in a new home—a real WCS House by December 1st. The papers haven't been passed. Barring a miracle or sudden and unexpected misfortune, however, they should be, mid-way in the month of November. After so many months and so much hunting, we still have our fingers, all of them crossed.

The address: 50 West St., Lunenburg, Mass. It is a small New England town, only 4 miles from Fitchburg, a mainline stop on the Boston & Maine Railroad, and a few minutes over an hour from Cambridge. We expect to see our friends and even hold conferences semi-occasionally in Cambridge or Boston. Larger quarters and more convenient space will help us to serve all of you more efficiently. As Route 2 is now being remade into an express Highway, and will soon be taken out of Lunenburg entirely, we will be easily accessible by a fine, not too travelled highway. We are barely a quarter-mile from this route & the Center. Just conveniently off of it.

So come and see us. If all goes well, our conferences next spring can be outdoor ones.

REWRITE'S 10TH YEAR COMING UP

With this issue we complete nine years of REWRITE. The first experimental number came from the press in December, 1940. It was an experiment in every sense of the word. With the continued support of writers, we hope to make the Tenth year the best yet. But don't forget that REWRITE is your magazine. As you support it with your subscriptions, inspire the editor with your problems, and help him and Elva to keep abreast of the news, you're helping to make it a better magazine. Every writer who reads it, will benefit by all of the contributions he puts in, because those efforts will be seen and read by others who will help you with their friendly support.

REWRITE

A PUBLISHER SEEKS BOOK MATERIAL

The Editorial Board, Noroton Publishing Co., Noroton, Conn., is offering \$5 for each letter it can publish in a book on heavy drinking. The idea is that the editors are building a book from the specific experiences of men and women, who have actually been heavy drinkers. The materials wanted therefore, are letters "telling how someone who was a heavy drinker got over the habit, and how he or she believes others can do the same". The names of persons involved will NOT be used.

This firm is an active mail-order house--the one that promoted the "Have More Plan". The current idea is being extensively advertised. (See October issue of REWRITE for an item regarding this firm's interest in how-to-do-it (non-fiction) books.) Herb Moral is associated with this firm and we have known him for the past two years at Durham.

A PUBLISHER SEEKS BOOK MSS.

Universal Publishers, Charles Kolarik, Jr., 229 No. Ashland Ave., Chicago 7, Ill., in a letter to us state, "We publish books of merit on a royalty basis and welcome a synopsis before submission of a ms."

This firm is unknown to us except for the book, "Comics in the Law," which we reviewed last month.

TWO NOTES ABOUT JUVENILE AUTHORS

Last month one of REWRITE'S long term subscribers and near neighbors, Marguerite Dickson, had her 4th teen-age novel selected by The Junior Literary Guild. The author is also guiding spirit in a small private group, which thrashes out common problems. We wish good luck for "Turn in the Road".

A while ago we told a couple of men writers that they were working in the same juvenile field. The other day we heard from one of them that they had started a "nice, helpful writing-business correspondence". That's the kind of cooperative project we do enjoy helping writers to cultivate. We know of at least a half-dozen such friendships and two or three round robins we have had a share in starting. Our pay comes in watching several nice folk helping each other to get along.

MAKE THE DIGEST BOOKS SERVE YOU

One of the problems writers bring up most often is "Markets". How to find them, where to dig up lists, etc., etc. One very simple way is to study the front cover of READER'S DIGEST and other digest magazines that publish their table of contents on the covers. You will find the names of new magazines and newspapers you never heard of before. Also, you will see what subjects have been treated by original articles for the digests and how far afield some magazines roam. The indexes are very useful, too. The RD not only

How to Make Money (2)

HOW ABOUT AN EDITORIAL FEATURE?

Short editorial features can often be sold to or placed with your local newspaper. The large metropolitan dailies appear especially eager to lighten up their editorial, and opposite-to-editorial pages with a readable daily or semi-regular feature. And the ones I have noticed do not follow any stereotyped pattern. On the contrary, they offer a wide variety in interest. Some are well paid for while others are not. But whether one gives his material free gratis or not, features of this kind are limited only by the imagination of the individual writer. And it is certain that they present a rewarding opportunity to the skilled and beginning contributor.

Brief nature essays are one form editorial features may take. For many years Walter Pritchard Eaton, oldtime newspaperman, author and former professor of playwriting at the Yale School of the Theater, has contributed short nature pictures of only a few hundred words to the Boston Herald. During the war, Polly Webster, wife of a UNH professor, devised an even smaller feature entitled "War-time Wife". The Boston Globe used it, & now prints a number of similar "columns" including one on gardening. Will Rogers, it will be remembered, did quite well with one, too.

Poetry is always good. The N.Y. Times, the C.S. MONITOR and the Portland OREGONIAN have regular features that pay for contributions they use. Many, many other papers use paste-up columns of varying discrimination. Then there are the endless types of humor, daily anecdote and informational filler, some illustrated. Not to mention cartoons. While a goodly number of these are syndicated, they all have to originate somewhere, and more of them are sold on a free lance basis than is generally realized. The field is literally, wide-open always for the writer with a brand new idea that is both entertaining and useful to a hard pressed editor seeking novelty in dressing up his editorial or C.E. page.

THE BULLETIN BOARD

UNESCO'S copyright conference held in Paris in July recommended steps towards a Universal Copyright Convention. It also formulated a plan of procedure for collecting essential data and assuring the progress of a definite program.

The PROGRESSIVE, 408 West Gorham St., Madison 3, Wis., now in its 40th year, is asking its subscribers and others to join, and support it as members of the non-profit organization that publishes the magazine. Issues them semi-annually, but italicizes the fillers. This gives you an idea of the play any specific subject has had. A hint to the thoughtful. Finally, some factual articles, such as biographies and informational yarns, are useful additions for your files.

REWRITE

NEWS OF THE WRITERS' BOOK CLUB

In the middle of October, the WRITERS' BOOK CLUB went ahead in dollar volume of the best previous full year's gross sales. The total number of sales is also now practically the same as in the 12 months of 1947, our largest year. Higher prices do not alone account for the increase in dollar volume. More of our readers now buy all of their books from us, and their orders are steadily rising in the number of books they buy at one time.

We greatly appreciate this support, for it enables us to earn money, which we use to expand the work of REWRITE, WCS Library, etc.

THE MONTH'S SELECTIONS

THE ART OF READABLE WRITING. Rudolph Flesch. \$3. An important book for writers who would like to make words serve them.

PRIZE STORIES OF 1949. The O. Henry Awards. Ed. Herschel Brickell. \$3.50. The 51st edition is a much improved, more readable one.

A WRITER'S NOTEBOOK. W. Somerset Maugham. \$4. Not an essential book, but one to read for a general picture of the mind of a successful and very competent writer.

THE SURVIVORS OF BOOK DIGESTS. Ed. Edmund Fuller & Hiram Haydn. \$5. Summaries of 2,000 of the books you'd like to read, or need.

THE ART OF MODERN FICTION. Ed. by Rey West & Robert W. Stallman. \$3.50. Anthology of the Quality type short & long fiction, with analyses of certain stories. Interesting selections. A very popular title.

HUMAN NATURE OF PLAYWRITING. Samson Raphaelson. \$4. (Oct. 18) We haven't seen a copy of this book yet. But it is based on a seminar given by one of the best Broadway authors of light comedy. Should be excellent.

WRITING & SELLING SPECIAL FEATURE ARTICLES. Patterson & Hyde. \$6.35. This is a new edition of a standard and outstanding non-fiction book, based on courses at the Univ. of Wisconsin School of Journalism. Very practical and used by many professionals.

CONTINUED RECOMMENDATIONS

ARTICLE WRITING & MARKETING. Geo. L. Bird. \$5.50. One of the best analyses of the twin jobs of writing & selling non-fiction. Very practical and detailed in its approach.

WRITERS ON WRITING. Ed. by Herschel Brickell. Chapters by Carroll S. Towle, William S. Harris, Esther Forbes and others. \$3.00. Handbook by members of the staff at the University of N. H. Conference. It covers most of the fields of writing and is being adopted, although published less than 6 months, by a large number of schools and colleges.

WRITING—From Idea to Printed Page. \$5.95. A casebook of actual S&P features and stories.

WEBSTER'S NEW COLLEGIATE DICTIONARY. \$6. No better dictionary for the price exists.

PIOT DIGEST. Kobold Knight. \$6. This is the best book on Plotting we know about. We are exclusive agents for it and it is proving a real best seller. Sound and practical.

THE WRITERS HANDBOOK. \$4.50. The most reliable market list in book form available. It has 69 articles of great value also.

BOOKS OF PERMANENT VALUE

CRAFT OF THE SHORT STORY. Richard Summers. \$5.50. A realistic, factual book on techniques of writing and being a writer. Summers talks the language of writers. You'll like it.

WRITE THE SHORT SHORT. Maren Elwood. \$3.50
CHARACTERS MAKE YOUR STORY. Each.

111 DOMTS FOR WRITERS. \$2.95. 3 good books.

STORY WRITING. Edith Mirrielees. \$3. One of the all-time best books by a great teacher.

FIRST PRINCIPLES OF VERSE. Robert Hillyer. \$2. A basic book for all poets by a good poet.

MAGAZINE ARTICLE WRITING. Brennecke & Clark. \$3.90. A Columbia University book. Emphasis on magazine feature writing. Excellent.

A MANUAL OF STYLE. Univ. of Chi. Press. \$4. The style book that editors use. Helps you with many problems of getting words down on the printed page, & standard usage.

WRITING JUVENILE FICTION. Phyllis A. Whitney. \$2.50. A successful author tells how.

WRITING FOR CHILDREN. Berry & Best. Another practical book by authors who sell in their special field. It applies to adult work, too.

These are only a few of the good books we will gladly advise you & save you money.

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